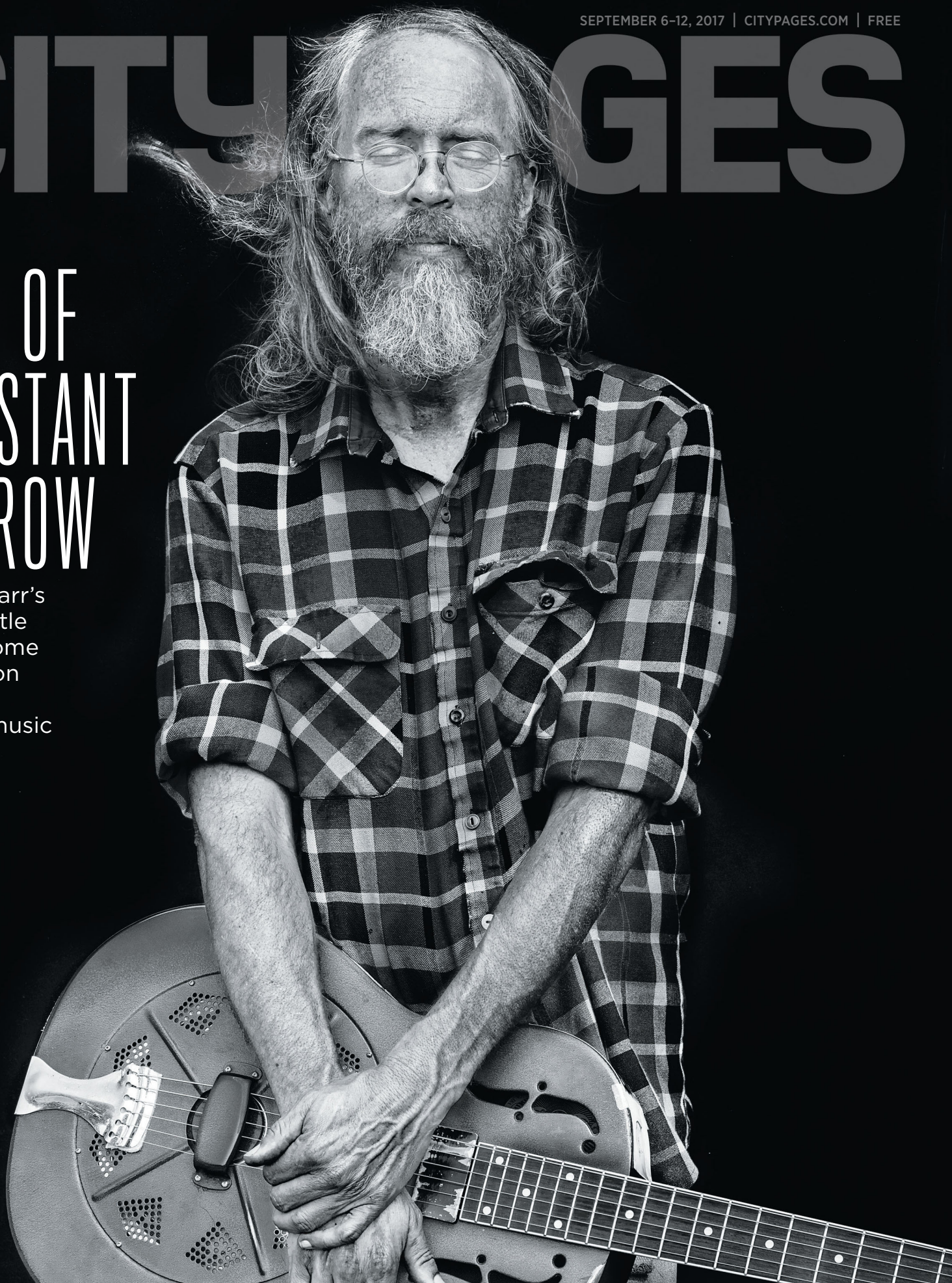


CITY PAGES

MAN OF CONSTANT SORROW

Charlie Parr's
quiet battle
to overcome
depression
and keep
making music



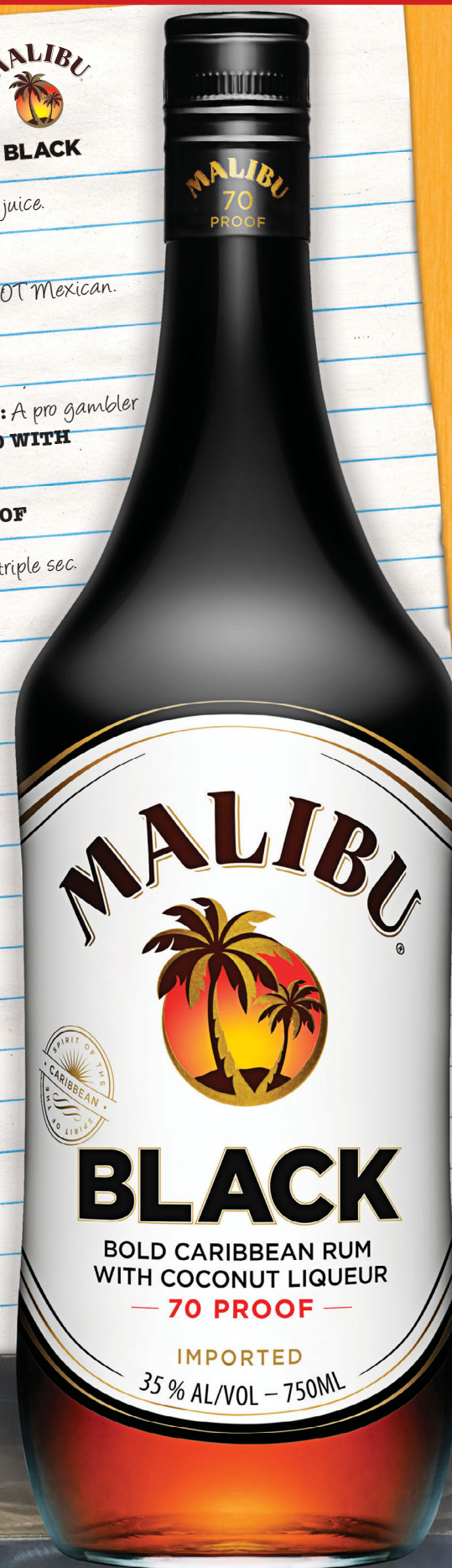
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MIXOLOGY: 2 parts Malibu Black, 3 parts ginger beer, 1 part lime juice.
FIND MARINA AT: 6449 Concord Boulevard, Inver Grove Heights
HOBBIES: Going to concerts
WHAT PEOPLE SHOULD KNOW ABOUT YOU: I'm Russian. NOT Mexican.
HIDDEN TALENT: I can do the worm front and back.
FAVORITE MUSIC ARTIST/GROUP: Backstreet Boys
FAVORITE MN EXPERIENCE/EVENT: Fishing
IF YOU WEREN'T A BARTENDER, WHAT WOULD YOU BE: A pro gambler
IF YOU HAD UNLIMITED MONEY, WHAT WOULD YOU DO WITH YOURSELF: Help all of the victims of hurricane Harvey and then buy myself a mansion.
WHAT SINGLE THING WOULD IMPROVE THE QUALITY OF YOUR LIFE: For my house to be paid off.
STRANGEST DRINK REQUEST: A margarita with no sour or triple sec.
WHAT IS THE WORST DATE YOU'VE WITNESSED:
A guy came in with a girl and left with a guy.
NEXT BIG TREND IN COCKTAILS:
Mixing everything with basil and other herbs.
BEST DRINK TO CALM SOMEONE DOWN: Water

BARTENDER
OF THE WEEK

Marina



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Charlie Parr's quiet battle to overcome depression and keep making music

By Erica Rivera

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Shelly Mosman

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THE SHORTLIST



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THE STAT SHEET

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Average sticker price for tuition, room, and board at a four-year Minnesota private college

1

National ranking of the University of Minnesota women's volleyball team

6,000

The freshman class at the University of Minnesota, the largest since 1970

14

Percentage of Minnesota workers who are union members

“Happens all the time in Mac-Groveland and people just say that’s the price of living near colleges.”

Reader Leah Olsson responds to “Don’t call us NIMBYs until you’ve lived next to a homeless shelter,” at citypages.com.

THE COMEUPPANCE

MINNESOTA’S FARMERS are facing a labor shortage. And since farmers are heavily reliant on migrant labor, it’s about to get much worse if President Trump succeeds in cutting immigration by 50 percent.

It’s hard to feel sorry for our brothers and sisters of the countryside. Farm country provided Trump’s heartiest support, all while the 71-year-old man-child was vilifying immigrants as terrorists and rapists.

Analysts are now predicting disaster for the rural economy, which might be expected when you swear vengeance against people integral to your survival. If you vote for a Human Incendiary Device, don’t complain when it blows off your own hands.

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SEX SHOPPING

A suspicious massage parlor disappears in Harrison



MEDIAIMAGES/PHOTODISC

Just around the corner from the Harrison Neighborhood Association is a barren industrial block stacked with warehouses, empty lots, and vacant buildings.

A couple months back, Dave Colling of the neighborhood association was driving by 250 Fremont Ave. N. when a fresh mess of graffiti on the building caught his eye. The building appeared unoccupied, so he looked up the address to find the owner.

To his surprise, he found ads for an Asian massage parlor called Five Senses. Posted on cryptic sites that promote prostitution services like RubMaps, AdultLook, and EscortFish, the ads came embellished with stock photos of scantily clad Asian women posing on beds.

Colling contacted the city and learned there was no license on record for such a massage business, another red flag.

"It's not like there would have been residents around there who would be keeping

an eye on it. I'm sure it's a great place to do business," he said. "They were kind of out of the way."

Soon, city inspector Kris Stichter went knocking on the door and found what looked like a spare massage business with a greeting desk in front, as well as a series of individual rooms with their doors closed. Stichter spoke to just one woman at the front desk, who said there were one or two massages under way.

The inspector says she simply informed the woman that the business was unlicensed, and couldn't be operating. Stichter placarded the storefront with an orange sticker declaring Five Senses closed in violation of city ordinance, and considered the matter closed. There was no inspection report.

That was July 15. Since then, Stichter says she hasn't noticed anything going on at 250 Fremont Ave. N. She didn't contact police. The city's order was administrative, not criminal.

"Sometimes you just placard it and if they're gone, they're gone," she said.

But neighbors aren't satisfied. Colling hasn't heard back from anybody about what happened, or if there will be a follow-up investigation into possible sex trafficking.

"We don't know what happened to the people who work in there," he said. "We're all just kind of sitting around and no one's telling us anything, how long it's been happening in our neighborhood."

In 2015, then-Chief Janeé Harteau halted undercover investigations after three prostitution cases were thrown out because officers accepted handjobs from female masseuses before initiating arrests. The city decided to rely on business licensing to chase away illegal massage parlors.

The building is owned by Lloyd's Construction Services in Savage and used to store scrap. Jim Lloyd said he bought the building last year, inheriting a tenant who—as far as he knew—ran a "wellness center" that would sell natural herbs and do acupuncture.

It wasn't until he saw the city's sticker that he realized that the tenant, Chung Han, didn't actually have a license.

"I was definitely surprised," Lloyd said. "When we bought the property, they were in there for three years before that, I believe. We just acquired this lease, and it expires soon, and I do not intend on renewing."

Han did not respond for comment.
—SUSAN DU

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Mr. Town Hall

What Congress could learn from
St. Cloud Mayor Dave Kleis, man of the people

When Dave Kleis ran for mayor of St. Cloud in 2005, he made just two promises to voters. First, he would find a way to bring back paddle boats to Lake George, a popular recreation squeezed out in city budget cuts. Second, he would hold at least one town hall meeting, open to everyone, every week.

Kleis, then a Republican state senator, won the election that November, and soon lured a private business to get paddle boats back on the water.

That second promise, the one about town halls, he's still working on: This week, nine months into his fourth term as mayor, Kleis held his 613th face-to-face meeting with the public.

He still remembers his first. The week he was sworn in Kleis invited anyone and everyone to meet him at a Perkins. "There is no more comfort-food place than Perkins," he says. "I always think it's better to have dialogue over food. That's how I grew up. There were nine of us kids, a big family. My mom and dad pretty much had their own town hall meetings!"

Since that first chat, Kleis has convened town halls next to controversial development proposals, on a moving city bus, on his front lawn, in people's homes, and at bar closing time in downtown St. Cloud. One time he staged a "24-hour town hall," and made himself available for every minute of an entire day.

Did people show up in the middle of the night?

"I did have someone come at 3 a.m.," Kleis says. "Just one gentleman who said

he just came to see if I was there."

For 12 years, Kleis has always been there. "The man is everywhere, and I think you'll hear that from everybody," says King Banaian, dean of the public affairs school at St. Cloud State University. Back when Banaian served as a Republican representing St. Cloud in the Minnesota House, he attended a few of Kleis' town halls. If just two people showed up, the mayor listened intently, and made them feel like nothing was more important than hearing from them.

"Real things happen from them," Banaian says. "[Kleis] will say to someone, 'Let me take down your number; someone from my office will call you, and we'll get to the bottom of this.'"

Kleis recalls being invited to a cul de sac for a meeting, where neighbors told him about a nearby house that was being illegally rented out. Kleis' office looked into it and found several houses similarly skirting city regulations. One turned out to be a meth lab. The city rewrote an ordinance, Kleis says, and has "cleaned up three or four" such properties.

"Without that [town hall], those people who invited me, they might have just given up, maybe moved out of the neighborhood," Kleis says.

Kleis also does a weekly appearance on a call-in radio show, so people can speak anonymously, but he prefers face-to-face. That's why he invites seven random people once a month to his home, where he makes them dinner.

This commitment to access has led to victories that would be the envy of dic-

tators: Kleis has run unopposed in three straight elections, and last year got 97 percent of the vote.

City Council member Carol Lewis says some of his popularity stems from his calm, competent steering of the city through the recession, which came during his first term.

Councilmember John Libert has another theory. Mayor "can be a thankless job," he says. Who'd want to do it if you had to follow Dave Kleis?

"To be out there and involved as Dave is, he's actually made the job even more difficult," Libert says. "If someone else became mayor, and started backing off from communication and openness, then the citizens are going to back off—from you."

Not all town halls are breezy. In 2010, when a man was arrested for hanging racist, anti-Muslim cartoons in public spaces, 500 people packed City Hall for an emotional meeting. Last year, after a Muslim man stabbed nine random people at the Crossroads Mall, Kleis went back to his comfort-food theory, and invited everyone to a restaurant.

He cannot solve everyone's problems, and often has to admit that. Usually, he finds they understand. Sometimes they just want to vent, to know they're being heard. If they're still unhappy at the end of the meeting, they know Kleis will be back next week.

That's what he would say to the many politicians who treat their own constituents like bug-eyed townies wielding pitchforks. If you have town halls all the time, people



Mike Mullen

get used to you. They trust you, even when they disagree with you.

If you never meet with the people, their issues, their frustration, and their suspicion build up over time—and explode.

"My advice is to have that access as often as one can," Kleis says. "It really creates the dialogue. Think about it. Do you have a conversation with your family once a month? Or every night at the dinner table?"

That's a rare image, envisioning a politician who seems just like family. Certainly not what comes to mind for GOP Congressmen Erik Paulsen and Jason Lewis, who hide from all but the friendliest of "crowds" in their districts. Or, for that matter, Minneapolis Mayor Betsy Hodges, whose most compelling moments have been Facebook posts.

One person interviewed for this column wondered if St. Cloud's mayor was even an interesting subject. "If you're looking for dirt on Dave Kleis," the source said, "you're not going to find it."

Ask yourself: When's the last time you thought that about a politician? ☐

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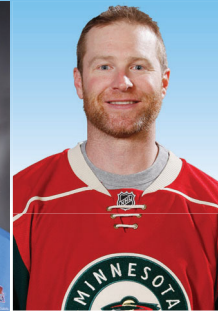
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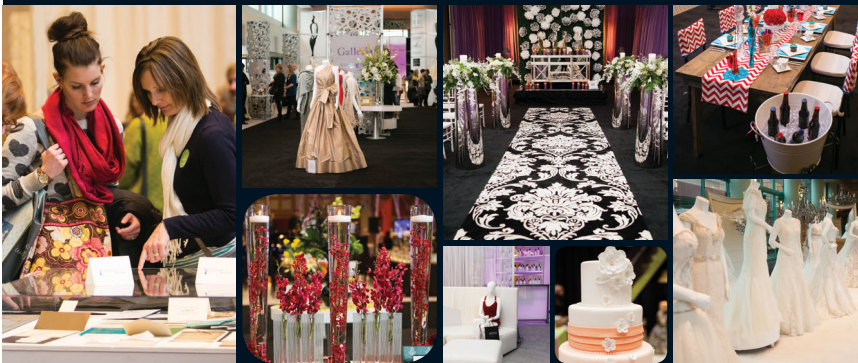
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CHARLIE PARR'S
QUIET BATTLE
TO OVERCOME
DEPRESSION
AND KEEP
MAKING MUSIC

MAN OF CONSTANT SORROW

— BY ERICA RIVERA

Charlie Parr is under siege. His enemies: depression and suicidal thoughts. The roots musician has been battling these forces since his teens, but a resurgence over the past few years has tested his will to live.

Parr is no quitter. The lifelong Minnesotan has been making music for 42 years. He's released 13 albums and built a fervent fan base at home and abroad, including seven tours in Australia and a dozen in Ireland. He played 272 road shows in 2016 alone. But his biggest achievement might be staying alive. That Parr is here, drinking coffee on a sunny Saturday afternoon at a hilltop farm-to-table restaurant in Duluth, is a testament to his endurance.

"It affects everything that I do, all day, every day—and all night," the somber and soft-spoken musician says of the depression, which manifests in night terrors, blurry vision, clumsiness, an inability to concentrate, and a loss of interest in everything. In the midst of an episode, he avoids people and conversation. He feels anxious, fidgety, and distracted. He doesn't want to listen to music, but silence isn't any solace either. His clothes don't fit right. His bed isn't comfortable. He can't play guitar with the staccato attack he's known for.

"Depression's really hard for me to describe because it doesn't make any sense," he says. "It's like describing colors or music—you either have to listen to it or see it."

With his feral hair, peppery beard, and wide, wrinkled forehead, Parr appears weathered beyond his 50 years. A flannel shirt and blue jeans dangle from his wiry frame. Gold-rimmed glasses encircle kind blue eyes. The rare smile reveals a gap between his two front teeth.

Our server, who knows Parr by name, pours him cup after cup of black coffee. We've convened in a bookshelf-lined booth at the bustling Sara's Table to talk about his 14th album, *Dog*, out September 8 on Red House Records. From the plucky, sparse "Sometimes I'm Alright" (*Sometimes I'm alright / Another time it's hard to tell / Like finding light / In the bottom of the darkest well*) to the mournful "Salt Water" (*Salt water, up to my door / There's no one else home / I'm here all alone / Salt water under the eaves / There's no relief / And I can't leave*), depression is all over this album.

Depression has haunted Parr for decades. He attempted suicide as a teen and was hospitalized four times between the ages of 13 and 15. After stints in long-term, lockdown psychiatric care, he had to face his peers, who met him with questions like: "Where were you?" "What happened to you?" "Are you crazy?"

Though his parents didn't really understand what was happening to their son,

SHELLY MOSMAN

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SHELLY MOSMAN

“they made no judgment about it,” Parr says. “They did everything they could to help. It was a clean support, which I’m alive because of.”

But the current depression is unprecedented in intensity. In his youth, it came in waves and would eventually ebb. Now, he says, “It’s deeper. It feels more enduring.”

Parr was born in 1967 in Austin, Minnesota, to meatpacking parents who lived paycheck to paycheck. A latch-key kid, he got into his share of trouble. He tried to tunnel under the house and once doused his Lincoln Log town with lighter fluid and set it on fire.

Music was a constant presence in his home. His father had a “shambolic” record collection of old country, folk, and acoustic blues, while Parr’s sister exposed him to more contemporary music—the Beatles, the Grateful Dead. “I loved it all,” he says. “I listened to music all the time. I got into it really early.”

When Parr was 8 years old, his father bought him a guitar, and he became consumed with replicating songs by artists like Lightnin’ Hopkins and Woody Guthrie. He also frequented the Austin public library, which housed what he calls “the biggest collection of odd folk records,” where he checked out Harry Smith’s *Anthology of American Folk Music* and albums by Charley Patton, then tried to learn the tunes by ear. While he had friends, Parr felt lonely in his passion for music of a different era. “I had no problem with dropping everything and riding my bike home and playing the guitar,” he says.

In ninth grade, Parr started skipping school and got into “stupid things” like drinking and cars. He even ended up in jail. (“It’s easy to get picked up if you walk down the street intoxicated and pee on something—suddenly you’re in jail.”) Graduating high school was not among his priorities. “I figured I didn’t have much to offer, so there was no point in trying,” he says. He dropped out and assumed he’d

always be a drifter.

But at a therapist’s urging, he began studying for his GED during night shifts at a filling station, and he scored unexpectedly high on the test. “My ego brain kicked in and I thought, ‘I should go to college. I could easily be the next Friedrich Nietzsche.’”

So Parr moved to the West Bank in Minneapolis, where he enrolled in—and dropped out of—classes at a variety of colleges, eventually earning a B.A. in philosophy from Augsburg College in 1992.

“Instead of doing something smart, like getting some kind of trade, I did the stupidest thing and took liberal arts classes for philosophy, which, I think, helped me in a personal way, but I was unemployable when I was 20,” he says. “I had no self-discipline. I still don’t. I’m not a multitasker. I’m very much a unitasker. I can do one thing, I get obsessed with that one thing, and that’s what I want to do.”

Parr moved to a rooming house behind the Mixed Blood Theatre, and found himself right around the corner from people playing the music he had listened to all his life. On Thursdays, he walked downtown to see Dave Ray or Tony Glover at the Times Bar. On Fridays, he’d cram into the 400 Bar for Willie Murphy. On Saturdays, he’d haunt the Riverside Café. On Sundays, he’d hit the Viking Bar, where Spider John Koerner played. “I’d take it all in, then go home and try to play,” Parr says.

After working a series of menial jobs, Parr finally found meaningful employment in 1992 as an outreach worker for the Salvation Army. He befriended homeless people on the street and provided basic needs: a pair of socks, a blanket, a cup of coffee, a hot meal, a friendly conversation.

“I loved talking to them,” Parr says. “They were super, super smart. They were incredibly resilient, inventive people, fascinating people—musicians, thinkers, readers—who had fallen accidentally into

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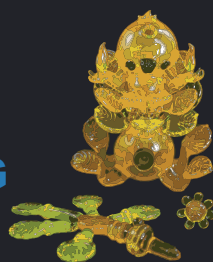
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these horrible times and then become enmeshed in this ball of crap."

Though Parr adored outreach, he didn't have the ambition to climb the social services career ladder. Paperwork and conferences were not his strong suits. "I loved the act of giving food to someone who was hungry, but I didn't have the talent to do anything more than that," he says.

Parr met fellow musician Mikkel Beckmen while making sandwiches for his clients at a shelter, and they discussed joining forces as a Bukka White and Washboard Sam-style duo. One day, passing the Steeple People thrift store on Lyndale, Parr saw a \$12 washboard hanging in the window. He bought it for Beckmen and they've been playing together ever since.

"A songwriter is a nosy person in some ways, someone who's curious about the human condition," Beckmen says of Parr. "You get the sense that he's genuinely interested in you and genuinely appreciative in having met you. I think that comes across as well as genuine curiosity and continued wonderment at all parts of life, whether they're the tough parts or the sorrowful parts or the challenging parts, but also the quirky, small things that happen in a day that are so interesting or fascinating."

"Songwriting, to me, before 1995 was a mysterious thing," Parr says. "I thought, 'How do you even do that? I can't even write a poem. I'm not a writer. I'm just a dude, just a loser, walking around.'"

That all changed after Parr's father died from lung cancer. "He went from being this robust, big, muscular dude to being tiny," he says, the sadness still audible in his voice. "It was a grinding, horrible process, six months maybe, from the time we found out to the time that he died."

Parr turned to songwriting to deal with that loss. "It affected me in this really visceral, terrifying way," he says. "Songwriting, for me, got connected to grief

Parr's van, complete with bed, is his home away from home.

and pain. There's no point writing about happy things."

Parr drew his earliest lyrics from the stories his father had told him of his life; his melodies were inspired by the music his father had exposed him to. "So I'm writing songs from the perspective of 1931, which came out completely different than the people I was around who were writing more contemporary-sounding songs because they were listening to more contemporary music," he says. Little did he know how popular his anachronistic style, this sonic relic reborn, would become.

"[My father] just wanted me to do the thing that moved my heart the most, which is what I'm doing, and he never got to see it."

In 1999, seeking a lower cost of living, Parr moved to Duluth. As he had in Minneapolis, he worked with the homeless and played weekly gigs around town. "I didn't have the fire to do much more than that," he says. In 2001, at the behest of Mark Lindquist, founder of Shaky Ray Records, Parr recorded his first album, *Criminals and Sinners*, in Lindquist's basement studio.

Alan Sparhawk of Low got word of the album and went to see Parr play at Fitger's Brewhouse in Duluth. "The music he was laying out for the dozens of dancing revelers was immediate, primal, and soulful," Sparhawk says. "I could tell he had spent the time to really become the music. Only time spent makes that happen. Only real love and devotion."

The two musicians became fast friends, and the following year, Sparhawk asked Parr to open for the Black-Eyed Snakes on tour in the British Isles. The tour concluded two weeks later. "They left me off in London in Kings Cross," Parr recalls. "Not really understanding how big London was, I walked to the venue where I was supposed to play that night.

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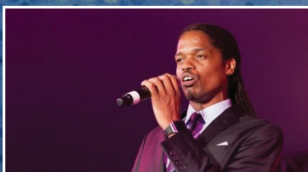
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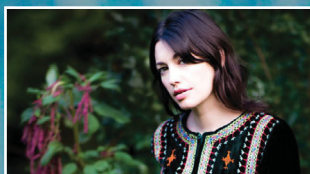
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It took me most of the entire day. I must have looked like an idiot. I had a guitar strapped to my back and a backpack over my shoulder and I had my little *Let's Go London* book."

Back in Duluth, opportunities to play continually arose for Parr, and he hasn't held a day job since. But even musicians have occupational hazards. In 2006, Parr was diagnosed with focal dystonia, a neurological condition that hampered his ability to play the guitar. "It's like repetitive stress syndrome for your brain. There's nothing you can do. There's no pill. There's no surgery," he says.

The specialist he consulted recommended that Parr give up the guitar for six months to a year. That wasn't an option for someone who considers music his "life support." Instead, Parr altered his picking style, relying on his thumb and pointer finger. "It's like you have a ham instead of a hand and you're just slapping stuff with it," he says of his "deformity."

The diagnosis was a wake-up call. Parr realized his lifestyle up until then had been "irresponsible." Inspired in part by friend and engineer Tom Herbers' success with defeating depression through meditation, yoga, and diet, Parr went vegan and cut back on drinking. Within two weeks, he felt "weirdly good."

Parr now tours with a cooler and collects leftover food from the venues he plays in. He wraps the grub up in tortillas and tinfoil and heats it on the engine of his van while driving to the next stop. It's just one of the ways he saves money on tour. His van is outfitted with a bed in the back. He can—and does—sleep anywhere, from rest stops to state parks.

It's raining in Minneapolis, and Parr's sold-out show at the Mill City Museum has been moved indoors beneath a grain-themed ceiling. The air is stagnant and thick with the aroma of fried food. Dressed in a well-worn T-shirt and baggy jeans, Parr squints at the floor from his seat onstage. "This is the very first time I've written a set list in my life," he says into the mic. It's a courtesy for his bassist, Liz Draper, with whom he's never played as a duo before. Parr doesn't exactly stick to it, but Draper keeps up.

"With Charlie, it's kind of all a blur," she tells me later. Parr's off-the-cuff style "sure keeps it interesting," she says. "I don't want to say it makes it hard, but it definitely keeps you on your toes."

Parr folds his body over the guitar and launches into "HoBo" with lightning-fast fingers and a surgeon's concentration. His

**“Depression and
I are trying to
survive. Suicide
doesn't want that.”**



SHELLY MOSMAN

cricket-like legs jitter up and down as he sings:

Won't somebody tell me what I'm doing here?

Won't somebody tell me where I'm going?

Won't somebody spend a blank minute on me?

Pray for a hobo who's gone wrong

Flannel and beards abound among the audience members. They range from 20-something hipsters to gray-haired baby boomers, and with polite

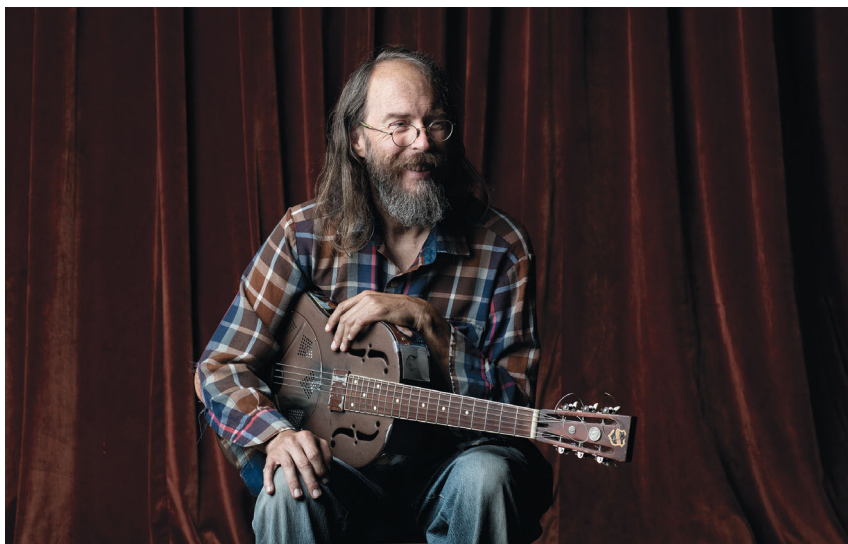
Minnesotan restraint, they absorb the music attentively, tap their sneakered and sandaled feet to the beat, and occasionally add a shoulder sway.

Between songs, Parr inspires laughs with his deadpan humor. "This is a folk song. It's

terrifying and sad," he warns before breaking into "Old Dog Blue." As comfortable as if he were shooting the shit with an old friend at his kitchen table, he shares stories from his family life: the horrified reaction when his son, a *Thomas the Tank Engine* fan, saw a real train for the first time ("It has no face!") and how his dog was "acting" in a production of *Legally Blonde*.

Parr tells the audience he hasn't been home in five weeks. "Time no longer exists," he says. "I'm in a crazy place right now." He recounts his West Coast travels, from visiting Watts Tower in Los Angeles to sleeping beside Devils Tower in Wyoming. He shares how a Canadian border agent confiscated an apple and an avocado from him.

For two hours, Parr plays tirelessly, switching between a Resonator and a 12-string guitar while Draper alternates between upright and electric basses. When the crowd is sufficiently liquored up, a couple kisses and intermittent whoots erupt, and a request for "Badger" echoes



SHELLY MOSMAN

through the room.

At intermission, fans line up, eager to chat and get their records autographed. A pair of young men with flat sheaths of waist-length hair return to their seats alight, blowing on the spots where Parr scrawled his name across their records. "I always make sure to tell people, 'Writing on the records diminishes their resale value.' But they still want it," he says. When I suggest he's humble, he denies it. "I'm pretty egotistical. I believe I belong onstage," he says. "To be a musician, you have to have a pretty healthy ego because you are putting stuff out into the world that is so personal."

To see Parr on stage, you'd never realize how relentlessly depression stalks him. But at times it even overtakes him on tour, and he's got a tricky choice: disclose what he struggles with or fudge the truth. "The promoter's there and she has a smile on her face and she's happy to see you and you can't function. And it's hard to say what it is that's happening," he explains. "Sometimes people—well-meaning people—really want to help you. They give you suggestions and it's fine, it's nice, but depression isn't sadness. It's not a lack of happiness. It's a thing. It'd be easier to say, 'I have the flu today.'"

The flu is too gentle a metaphor. Depression is more like cancer: formidable, insidious, and life-threatening. And depression isn't the worst of it—the suicidal urge is. "I don't hate much, but that impulse I hate," he says. "It comes out of nowhere. It feels like when you're really weak, that thing shows up and you feel very unstable and unsafe."

At those times, he feels camaraderie with the depression. "Depression and I are trying to survive. Suicide doesn't want that," he says. When self-harm entices him, he uses distraction. He has outsmarted suicide by locking himself out of his van and exiting rooms when open windows tempted him. "It's all you can do to run away from it," he says. "It's fight or flight. And it's that serious."

Parr in one of his sunnier moods

Parr's life is hardly devoid of pleasure. He's grateful that he gets to play the guitar every day, do shows, take walks, ride his bike, parent his 10-year-old daughter and 16-year-old son, of whom he says he is "a massive fan." He uses tools like mindfulness, exercise, and diet to mitigate the depression. While he has never been "med compliant," he does therapy sporadically.

And of course, he makes music. Though depression forced Parr to cancel three recording sessions of *Dog*, the album is finally finding its way to listeners. Playing the songs before audiences has already proved cathartic. Despite the tunes' grim roots, "they don't mean what they did anymore. They've already morphed," he says. While the lyrics are heavy, the music isn't resigned; there's a momentum to his picking style that evokes perseverance.

"On this album, he has come up against—like we all do—the fact that we are creatures who are part of time and that time runs out eventually," Beckmen says. "We age, we get older, we have experiences, things happen to us that become a part of who we are. There's a profound sense that sometimes life can get very scary, very sorrowful, and yet, there's a way out, a way forward."

Parr himself seems more concerned with finding the way forward than the way out—he considers his depression permanent. And so, though he was hesitant to make his battle with depression public, he felt the need to unburden himself of his secret. "I don't want to live a disingenuous life," he says. "I want to live a life where I'm not ashamed."

Depression, Parr says, has added a "weird note of depth and meaning" to his life. "I've been blessed with continual life-changing experiences every day." Reflecting on our conversation, he adds, "Maybe this will be one of them."

Parr will give a free in-store performance at the *Electric Fetus* on Wednesday, Sept. 6, at 7 p.m.

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FEARLESS

The story behind Ann Kim's fabulous viral 'fuck fear' tweet

BY MIKE MULLEN

Ann Kim was just settling in for bed last Tuesday night after another long day.

Almost every day is a long one now for Kim. But she likes this version of her life better than the one she had before. And much better than the one she almost had.

For reasons beyond her, Kim's mind drifted back to the days when she was a successful but unfulfilled Twin Cities stage actress, and working for the Hennepin Theatre Trust. What she really wanted, she had started telling people back around 2008, was to open a restaurant.

Everyone tried talking her out of it. They had a point: Kim had never cooked professionally, never even worked in a restaurant, and was not a business owner. And didn't she know how many restaurants go under right away?

They talked Kim out of chasing her dream. But she wouldn't give up altogether, and shifted her sights downward, toward something safer: She and her then-boyfriend, Conrad Leifur, started hunting for a chain restaurant they could franchise.

They learned that a Jimmy John's in suburban Cottage Grove was for sale. That, Kim reasoned, would be a good way to "test out the waters" in the restaurant business.

She and Leifur would run the day-to-day operations, but the logistics, the recipes, and the reputation would all be handled by Jimmy John's, whose sandwiches Kim happened to like. ("This was before I knew about how the CEO likes to hunt big game animals," Kim says now.) They got a copy of the franchising contract from the company, and Kim's brother-in-law connected her with an attorney who works with restaurant owners.

Kim met the lawyer at a Starbucks. Instead of just reading the paperwork's fine print, the attorney asked Kim what she envisioned for herself. As she tried answering, Kim found that she was talking less and less about running a chain sandwich shop, and more and more about



THE RESTAURANT PROJECT

the "great neighborhood pizzeria" she'd dreamed about.

Kim did not expect the attorney's reply. "I would like to get your business, and make some money," he told Kim, as she recalls. "But I don't think it's right. My advice to you is not to open this [Jimmy John's]."

The attorney told Kim she should instead

start her own restaurant. Kim was taken aback. This guy who didn't even know her was giving her advice on a major decision in her career, her life.

She was also pretty sure he was right. Within weeks, she and Leifur (whom she later married) were in the market for a space to open a restaurant. Kim's vision was clear: a pizza joint that paid attention to

the dough, and tasted like the stuff she'd eaten when she lived in New York. No pasta, no burgers, no deep-fryer. Some vegetables, a few salads, soft-serve ice cream and cookies for dessert.

Eventually, they found their location in southwest Minneapolis, just off the border of Edina. At that time, with the recession still very much in effect, banks weren't handing out loans to first-time restaurateurs. So they maxed out credit cards and whittled down their savings, making a big bet on good pizza, and on themselves. Pizzeria Lola opened in November 2010.

People showed up, and crowds grew by word of mouth and good write-ups in local press. Then Guy Fieri's *Diners, Drive-Ins, and Dives* filmed an episode there. On the first day of lunch service after the show aired, people lined up outside Lola waiting for the doors to open.

Two years later Kim and Leifur opened Hello Pizza in Edina. Last November they embarked on their most ambitious project yet, the cavernous Young Joni (and its stylish little "back bar" down the alley) in northeast Minneapolis. Overnight, the restaurant was heralded as one of the city's best new restaurants in years. In February, Kim was named a semifinalist for the prestigious James Beard awards.

Kim and Leifur employ 170 people now, and feed thousands of Twin Cities diners every week. Couples who took their babies into the photo booth at Lola when it opened are coming back to take pictures with seven-year-olds.

It was all of this, this whirlwind that's changed Kim's life and the lives of many others, that was on her mind that Tuesday night. Kim felt compelled to do something she doesn't do that often. She wrote a tweet:

"8 years ago I almost bought a Jimmy Johns franchise in Cottage Grove b/c I was afraid to open my own restaurant. Fuck fear. Lesson learned."

She was initially shocked by the outpouring of reaction. Within a couple of days, Kim's tweet had been liked by



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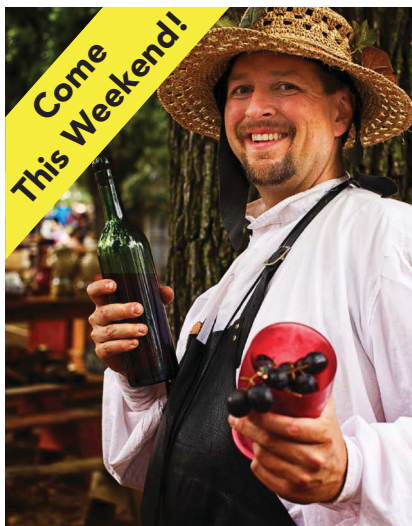
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more than 300 people, about 40 percent of the total number who follow her sporadic account.

"I tweet, like, five times a month," she says. "And I'll get an average of maybe two 'likes.' Twitter, to me, is the one social network I don't think I understand."

Regardless, this tweet took on a life of its own, eventually popping up on Reddit's r/GetMotivated thread, where hundreds of people have commented. Kim admits she doesn't even know what Reddit is. (She pronounced it "Reed-it.") But despite her surprise, she thinks she gets why this message resonated with so many people.

"Unfortunately, a lot of our decisions we make in life are based in fear," she says. "I think the story's resonating because a lot of people look at the choices they're making. And they're looking for courage to break out, and do something goddamn authentic."

If they find that courage in Kim's success story, she's all for it.

What would Kim's life be like if she'd ignored the lawyer's advice, or met with someone else, and opened a Jimmy John's in Cottage Grove? She's never even considered the possibility, but suspects she would've hated it. And then done something different.

"You can always change your path," Kim says. "I'm an immigrant; my parents moved to this country in 1977. They came here because you can make choices, and change paths, and my parents didn't think they could [in Korea]. I've been given this opportunity, and I'm going to take it, and I'll be damned if I'm going to let fear get in my way."

"If you don't like your path, then change it. I've reinvented myself multiple times now. Who knows? Ten years from now, I might do it again."

And best of luck if she does, not that the unstoppable Ann Kim needs it.

Just one thing though, Ann, if you do decide to take another risk? For our sake? Keep the restaurants open. ☒

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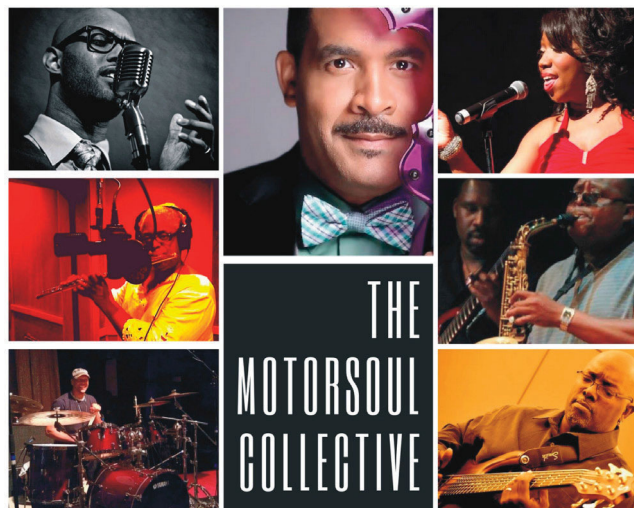
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FOOD HOT DISH

inquired about De Roma and the \$500 he gave to the white nationalist's U.S. Senate campaign last October. A staff meeting was called to inform employees of the news on Monday, and some immediately decided they couldn't work another shift at the popular Minneapolis bar.

Rob Callahan, a writer and events host who's run a weekly trivia night at Club Jäger for nine years, says when he was called in on short notice for the Monday meeting, he assumed the bar was terminating his contract. Instead Callahan says he found almost the full roster of Jäger employees reeling from the news.

"Half the people were in tears," Callahan says, "and the other half were pretty much punching walls."

Subsequent news reports spread the word about De Roma, who also owns numerous properties in Uptown Minneapolis. Callahan says staff reported receiving threatening messages, and one server told of being recognized, pursued on the street, taunted as a "Nazi," and spit at. The bar's phone line was flooded with calls and voice messages disparaging both owner and employees.

On Wednesday, management decided to open the bar one last night, then close it for good. On Thursday, employees, family, and a handful of longtime regulars gathered at Jäger around 4 o'clock, Callahan says. Leftover food was collected for delivery to charity. Some people hugged, some cried, others gave farewell speeches. At midnight the non-employees left, and staffers stayed behind to close down the bar together one last night.

No one mentioned De Roma's name throughout the night, not that Callahan heard, and he says he's not aware of anyone being in contact with the owner this week. City Pages' attempts to reach De Roma have been unsuccessful. On Tuesday, when WCCO showed up on the owner's doorstep, De Roma described his donation to Duke as a matter of "free speech," which was being "blown up beyond what it should be."

Employees started looking for other work as soon as they learned of De Roma's political connection, knowing both that the bar might not survive the controversy, and they didn't want to work there if it did.

"As far as I know, no one's secured another job yet, though I heard there have been businesses reaching out," says Callahan. "I would say that, to any businesses out there in town who need servers, bartenders, and cooks, and bar management, and want to hire people who said 'No' to working for a known racist, they should put the word out."

—MIKE MULLEN

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THE UNDERACHIEVERS, MAC LETHAL, FINDING NOVYON,
CASHINOVA, SHANNON BLOWTORCH
HOSTED BY MR. PETER PARKER
CABOOZE OUTDOOR PLAZA \$25/\$30 DOS / 4PM DOORS / ALL AGES

SAT
SEPT
09

SAT
SEP
16

SNARKY PUPPY
WITH MICHELLE WILLIS
FIRST AVENUE \$30/\$35 / 8PM DOORS / 18+

UP NEXT FIRST AVENUE MAINROOM

FOREVER YOUNG PRESENTS
BUMP N' GRIND
THROWBACK R&B DANCE PARTY
WITH FOOLPROOF, ANDER OTHER,
DJ IZZIE P, MANNY DUKE

SEP
08

LIP GLOSS
2000'S DANCE PARTY
FT. TIIIIIIIP, KWEY, FUKIERA,
WITH LEXI ALJAI, GYM, AND MORE
HOSTED BY MICAMARYJANE, DOLO,
MELNIFICENT, 50 TYSON

SEP
09

SEP
12

OH WONDER
ULTRALIFE TOUR
WITH JAYMES YOUNG

SEP
13

X
40TH ANNIVERSARY TOUR
WITH SKATING POLLY, DJ JAKE RUDH

89.3 THE CURRENT PRESENTS
J RODDY WALSTON
AND THE BUSINESS
WITH SLEEPWALKERS

SEP
15

SEP
17

THUNDERCAT
WITH SACO & UNO

SEP
18

93X PRESENTS
ANDREW W.K.
WITH MARK MALLMAN

SEP
19

DEAD CROSS
WITH SECRET CHIEFS 3

CITY PAGES PRESENTS
THE AFGHAN WHIGS
WITH HAR MAR SUPERSTAR

SEP
21

SEP
22

BABES IN TOYLAND
WITH PORCUPINE, BRUISE VIOLET

SEP
23

89.3 THE CURRENT PRESENTS
JOSEPH
WITH BAILEN

SEP
26

REVEREND HORTON
HEAT, FISHBONE,
AND STRUNG OUT
WITH LOS KUNG FU MONKEYS

SEP
30

THE FLOOZIES
FUNK JESUS TOUR 2017
WITH BOOMBOX, LATE NIGHT RADIO

OCT
08

TOADIES
WITH LOCAL H

OCT
12

VANCE JOY
WITH AMY SHARK, CHAPPELL ROAN

OCT
14

OLD 97'S
WITH LILLY HIATT

OCT
15

HOODIE ALLEN
THE HYPE WORLD TOUR 2017

OCT
18

VIOLENT FEMMES

OCT
19

GAVIN DEGRAW
RAW TOUR

OCT
20

RON POPE
WITH AGES AND AGES, THE HEART OF

OCT
21

PERT NEAR
SANDSTONE
WITH THE LAST REVEL, HENHOUSE
PROWLERS, OLD SALT UNION

OCT
22

NEEDTOBREATHE
ALL THE FEELS TOUR
WITH THE BRUMMIES

OCT
26

89.3 THE CURRENT PRESENTS
HAMILTON
LEITHAUSER
WITH COURTNEY MARIE ANDREWS

OCT
27

89.3 THE CURRENT PRESENTS
WOLF PARADE
WITH CHARLY BLISS

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ALSO AT FIRST AVENUE

OCT
30

GOGOL BORDELLO
W/ LUCKY CHOPS

NOV
02

ALVVAYS
W/ JAY SOM

NOV
03

REAL ESTATE
W/ LUCY DACUS

NOV
04

THE BLOODY
BEETROOTS LIVE

NOV
07

GWAR
THE BLOOD OF GODS TOUR
W/ GHOUL, HE IS LEGEND, U.S. BASTARDS

NOV
08

CRYSTAL CASTLES

NOV
09

KAMASI WASHINGTON

NOV
10+11

HIGHLY SUSPECT
W/ BONES, DJ REDBEES

NOV
15

FLYING LOTUS IN 3D

NOV
17

CUT COPY

UP NEXT 7TH ST ENTRY

MIDDLE KIDS
W/ GOOD NIGHT GOLD DUST
THURSDAY, SEPTEMBER 7

NAZEEM & SPENCER
JOLIS ALBUM RELEASE
W/ DJ KEEZY
FRIDAY, SEPTEMBER 8

J FLIGHT
W/ THA RIFT OF FREEWIFI, DESTINY
ROBERTS, LYRIC MARID, AND MORE
SUNDAY, SEPTEMBER 10

ROYAL CANOE
W/ LITTLE SCREAM,
MARIAH MERCEDES
MONDAY, SEPTEMBER 11

ZEALYN
W/ AUTHOR, FRAEA (DJ SET)
TUESDAY, SEPTEMBER 12

AQUEOUS
W/ CIRCLE OF HEAT
WEDNESDAY, SEPTEMBER 13

THE CRIBS
W/ PAWS
THURSDAY, SEPTEMBER 14

WIDOWSPEAK
W/ CLEARANCE, MADELINE KENNEY
FRIDAY, SEPTEMBER 15

UP NEXT TURF CLUB

BEST MUSIC RESIDENCY, BEST JUKEBOX
- CITY PAGES 2017

THE CULT OF LIP, SEAFARER,
THE CARNEGIES, AND
TRANSCENDENTAL STRANGERS?
WEDNESDAY, SEPTEMBER 6

OKLAHOMA,
ALMIGHTY AMERICAN,
AND WHEN WE LAND
THURSDAY, SEPTEMBER 7

ANG AND THE RANCH HANDS
LIVE MUSICAL AND CD RELEASE SHOW
W/ MIKE GUNTHER, THE DOLLYS
FRIDAY, SEPTEMBER 8

BRIAN JUST
ALBUM RELEASE SHOW
W/ THE STARFOLK, AND MORE
SATURDAY, SEPTEMBER 9

ST. PAUL SLIM
W/ LIZEA HARPER, CAPTIVE AGENTS
WEDNESDAY, SEPTEMBER 13

AYVAH AND SEABERG
W/ ENHARMONIC
THURSDAY, SEPTEMBER 14

ACTUAL WOLF
'FADED DAYS' VINYL RELEASE
W/ KID DAKOTA, DOSH
FRIDAY, SEPTEMBER 15

DAN CROLL
W/ THE DIG
SATURDAY, SEPTEMBER 16

THE SKATALITES
W/ NAITTY NATION, DJ I ROACH
SUNDAY, SEPTEMBER 17

BEST COAST
W/ BRILLIANT BEAST
MONDAY, SEPTEMBER 18

UP NEXT PALACE THEATRE

BEST CONCERT VENUE
- CITY PAGES 2017

SEP
07

CONOR OBERST
W/ PHOEBE BRIDGERS

SEP
27

GLASS ANIMALS
W/ AMBER MARK

SEP
28

BROKEN SOCIAL SCENE
HUG OF THUNDER TOUR 2017
W/ FRIGHTENED RABBIT

OCT
10+11

PIXIES
W/ MITSKI

OCT
14

IRON & WINE
W/ JOHN MORELAND

OCT
20

TROMBONE SHORTY
& ORLEANS AVENUE
W/ VINTAGE TROUBLE

OCT
26

DINOSAUR JR.
W/ EASY ACTION

OCT
27+28

UMPHREY'S MCGEE
W/ SINKANE

NOV
18

ST. VINCENT
FEAR THE FUTURE TOUR

DEC
01

GRIZZLY BEAR
w/ serpentwithfeet

APRIL
19-21

TU DANCE AND BON IVER

UP NEXT OTHER VENUES

PROF OUTDOORS 4
W/ SHREDDERS (FT. P.O.S, SIMS,
LAZERBEAK, AND PAPER TIGER),
THE UNDERACHIEVERS,
MAC LETHAL, FINDING NOVYON,
CASHINOVA, SHANNON BLOWTORCH
CABOOZE OUTDOOR PLAZA
SATURDAY, SEPTEMBER 9

JAKE MILLER
W/ THE STOLEN
THE CEDAR
THURSDAY, SEPTEMBER 14

DOWNTOWN BOYS
W/ XOXO TECH
TRIPLE ROCK
FRIDAY, SEPTEMBER 15

YOUNGBOY NEVER
BROKE AGAIN
AT YOUNGBOY TOUR 2017
FINE LINE
TUESDAY, SEPTEMBER 19

THROWING SHADE
WOMAN'S CLUB
WEDNESDAY, SEPTEMBER 20

ÁSGEIR
W/ TUSKS
FINE LINE
THURSDAY, SEPTEMBER 21

CORBIN & SHLOHMO
W/ D33J
AMSTERDAM BAR AND HALL
THURSDAY, SEPTEMBER 21

MANDOLIN ORANGE
FINE LINE
FRIDAY, SEPTEMBER 22

GABRIELLE APLIN
W/ KEELAN DONOVAN
AMSTERDAM BAR AND HALL
SATURDAY, SEPTEMBER 23

CARBON LEAF
W/ HOPE COUNTRY
FINE LINE
SATURDAY, SEPTEMBER 23

ZAKK SABBATH
W/ THEM EVILS
FINE LINE
TUESDAY, SEPTEMBER 26

STUFF YOU
SHOULD KNOW
PANTAGES THEATRE
WEDNESDAY, SEPTEMBER 27

A LIST

FRIDAY Edgar Heap of Birds is at Bockley Gallery **P. 25**

SATURDAY Food trucks convene in Northeast **P. 26**

SUNDAY "Eyewitness Views" opens at Mia **P. 27**

THURSDAY 9.7

FASHION/FESTIVAL FASHION WEEK MN

VARIOUS LOCATIONS

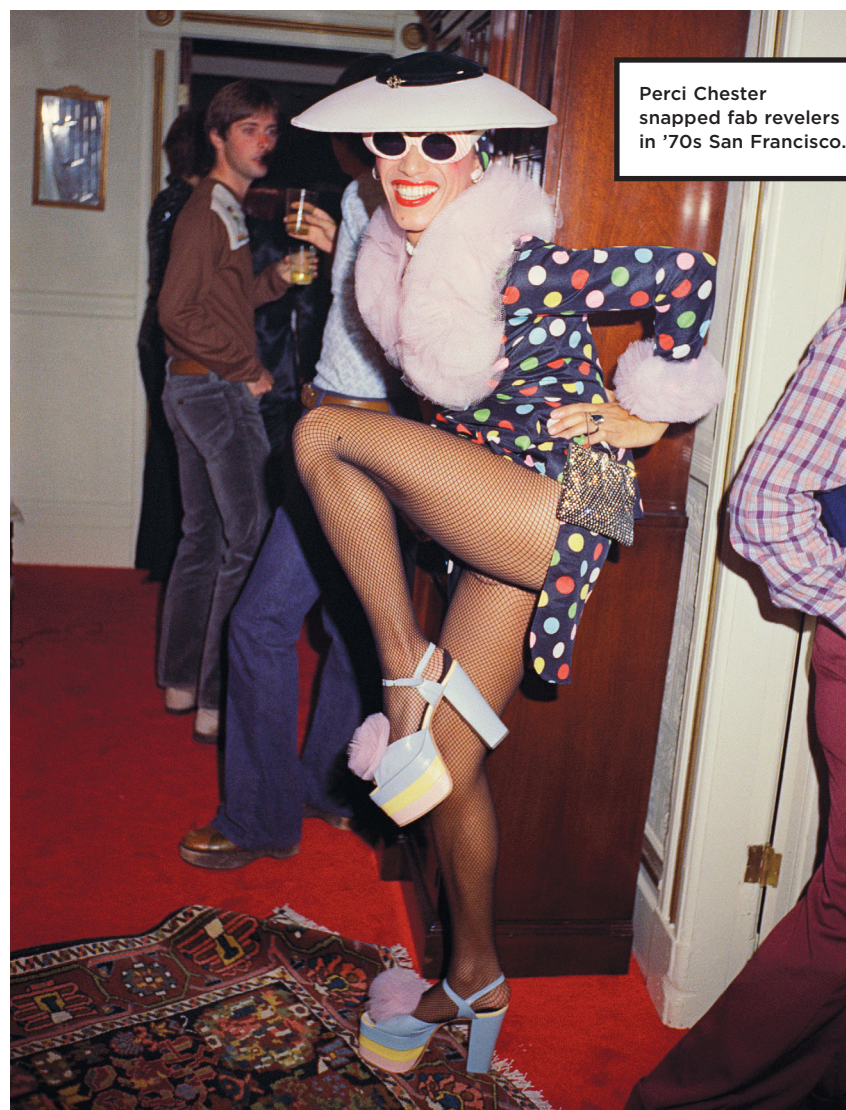
While New York Fashion Week maintains an air of exclusivity, Fashion Week MN has grown more inclusive over the years. The nine-day festival showcases local designers and creatives through trunk shows, catwalks, pop-up events, and glam parties. This season's installment offers sartorial potential for all, regardless of age, size, or community. Things kick off Thursday with #MinnstaFashion, a free happening at the W Minneapolis featuring looks from five emerging talents. There will be cocktails and a fab backdrop made for social media. On Saturday, Culture Piece Magazine will host a party celebrating the Harlem Renaissance, a notably sophisticated era of fashion. The evening will include POC models and designers, and live music. Sunday gatherings include Cliche Crosswalk, where fashion will hit the street as revelers shop and sip in the Wedge neighborhood boutique, and Return to Form, a panel talk at Hazel & Rose exploring the business of ethical clothing, from avoiding fast fashion to supporting new labels making a difference. Tuesday's plus-size party at Surly Brewing Company will feature a pop-up shop for those who are size 14 and up, and a panel discussion on body confidence and serving consumers better. Body-positive geek-chic designer Samantha Rei, currently on this season of *Project Runway*, will also be in attendance. The fun continues next week with a shindig at Winsome Goods, and Flip Phone fun includes a panel on drag fashion and a rooftop party with Kim Chi from *RuPaul's Drag Race*. For tickets, registration, and more events, visit fashionweekmn.com. **Through September 15 —JESSICA ARMBRUSTER**

ART/MUSEUM

EAT STREET AT 20

HENNEPIN HISTORY MUSEUM

Take a look back at 20 years of Eat Street at this show celebrating the rich legacy



Perci Chester snapped fab revelers in '70s San Francisco.

PERCI CHESTER, UNTITLED 12

of world cuisines available along the stretch of Nicollet Avenue that runs from Grant Street in downtown to 29th Street in south Minneapolis. With pho, tacos, and wiener-schnitzel offerings, Eat Street boasts many immigrant-owned establishments, and its emergence demonstrates how public and private collaboration, under a clear plan, can have delicious results. This new exhibition is based on a project by Spotlight Oral History and Whittier Alliance. There will be snippets of interviews with the restaurant owners who have helped

make Eat Street a delectable hot spot, as well as historic photos illustrating the area's evolution into a foodie haven. There will be an opening reception from 6 to 8 p.m. Thursday, September 7. Free with admission (\$3-\$5). 2303 Third Ave. S., Minneapolis; 612-870-1329. **Through February 25, 2018 —SHEILA REGAN**

WRESTLING

FIRST WRESTLING: LIVE

CABOOZE

The hard-hitting, high-flying insanity of FIRST Wrestling is hitting the road—kind

of. While the biannual Wrestlepalooza shows have become a staple of First Avenue, "The Anarchist" Arik Cannon, "All Ego" Ethan Page, Colt Cabana, and all of your favorite misfits of the mat will make their Cabooze debut this Thursday. FIRST Wrestling has become a must-see spectacle for wrestling junkies and casual fans alike, as their blend of local ass-kickers, high-risk aerialists, and over-the-top characters like Thunderfrog (a real-life video game character who swings a massive hammer) and Space Monkey (a half-man, half-monkey wrestler from space, obviously) make these shows more fun than anything you'll see on *Monday Night Raw*. This is your last chance to catch the best wrestling talent in Minnesota before the snow hits, and the event should give you the testosterone pump you need to shake off your State Fair hangover. 18+. 6:30 p.m. \$15-\$25. 917 Cedar Ave. S., Minneapolis; 612-338-6425. —PATRICK STRAIT

ART/MUSEUM

ANNE COLLIER: WOMEN WITH CAMERAS

MINNEAPOLIS INSTITUTE OF ART

As long as cameras have been in existence, so too have self-portraits. In the pre-smartphone era, self-portraits required film and often a mirror. These snapshots were typically taken behind closed doors, were developed in dark rooms or photo labs, and were meant for private viewing. New York-based photographer Anne Collier exposes the art of the old-school self-portrait in "Women with Cameras," opening this Thursday at Mia. Collier has amassed a collection of women's self-portraits found at flea markets, thrift stores, estate sales, and eBay. She shares 80 of the untouched selfies spanning from the 1970s to the early 2000s in slideshow form at this exhibition. The Photoshop-free images are relics of women attempting to create an idealized self while dressed in dated fashions or lingerie, surrounded by furniture and wall art that place them in a specific cultural place and time. The photographs are offered without comment or

The Walker offers a different body of work.

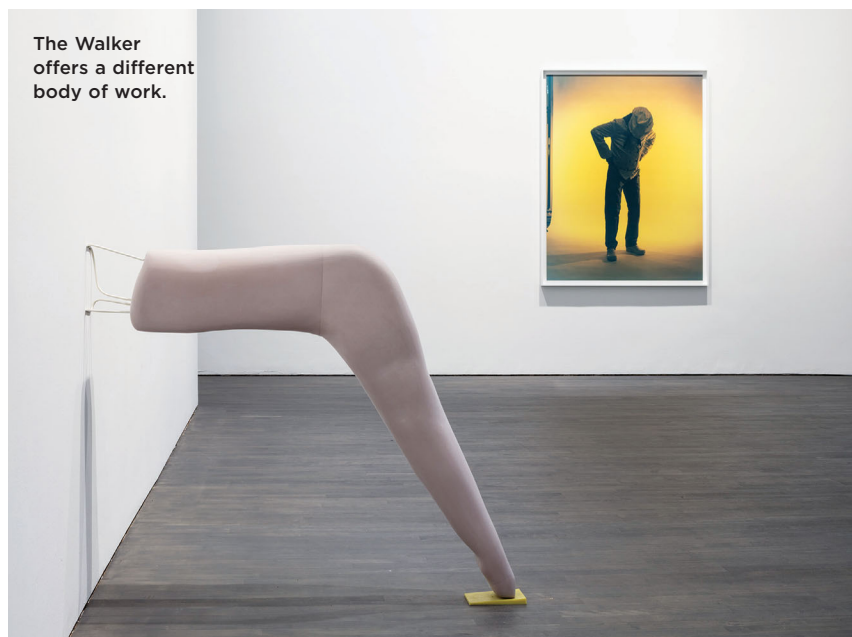


PHOTO BY TIMO OHLER

context, leaving viewers wondering what the shutterbugs' motivations were for taking the photographs, and if they were satisfied with their captures. A conversation with Collier takes place Thursday, September 7, at 6:30 p.m. in the Pillsbury Auditorium at Mia. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through December 17 —ERICA RIVERA**

ART/MUSEUM

NAIRY BAGHRAMIAN: DÉFORMATION PROFESSIONNELLE

WALKER ART CENTER

For the Iranian-born artist Nairy Baghramian, the human body is both inspiration and a site for disruption, manipulation, and intervention. In this exhibition, which debuted in Ghent, Belgium, at the Stedelijk Museum voor Actuele Kunst (S.M.A.K.) two years ago, materials including steel, rubber, plastic, wax, and fabric are used to render abstractions of the body into shapes intended to conjure memory and nightmare. The deformations/distortions also implicitly comment on the process and profession of sculpture artists. New outdoor works for the museum and the Minneapolis Sculpture Garden by Baghramian and French artist Philippe Parreno will be on view as well. Free with admission (\$9-\$14; free on some dates). 725 Vineland Place, Minneapolis; 612-375-7600. **Through February 4, 2018 —CAMILLE LEFEVRE**

FRIDAY 9.8

THEATER

TAKING STEPS

THEATRE IN THE ROUND

In this richly layered farce by British playwright Alan Ayckbourn, wealthy

manufacturer Roland buys a dilapidated Victorian mansion, despite its sordid history as a former brothel now haunted by a murdered prostitute. The rarely sober Roland is committed to his goal—not that his inept lawyer or the desperate-to-sell owner would try to dissuade him. Conflicting motivations abound as a motley group of eccentrics gathers, including Roland's wife (an aspiring dancer) and brother-in-law (renowned for putting folks to sleep merely by speaking) accompanied by his bored fiancée (who has a knack for getting locked into tight spots). Ayckbourn's energetic script delights in revving up these offbeat characters and releasing them to bounce off one another in a series of bizarre misunderstandings that constitute a masterclass of comic deftness. These revolving encounters were designed by Ayckbourn to be performed in the round, so this presentation on the signature stage of Theatre in the Round Players provides an ideal vantage point for observing this demented real estate deal. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. \$22. 245 Cedar Ave., Minneapolis; 612-333-3010. **Through October 1 —BRAD RICHASON**

ART/GALLERY

EDGAR HEAP OF BIRDS

BOCKLEY GALLERY

A retrospective of sorts, this exhibition of 30 years' worth of work and a new public piece could not have come at a better time. Oklahoma artist Edgar Heap of Birds, an enrolled citizen of the Cheyenne and Arapaho tribes, has long lent his critical voice and perspective to contemporary art. Embedded in his approach has been a pointed, ardent

CONTINUED ON PAGE 26 ►

VIOLENT FEMMES FALL 2017

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afghanwhigs

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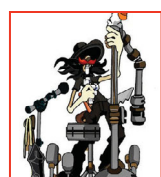
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WRESTLING:
LIVE!**
SEPTEMBER 7



LEO PRESENTS
TWIZTID
20TH ANNIVERSARY
SHOW
SEPTEMBER 13



TWIN CITIES MUSIC GROUP PRESENTS
**MINNESOTA
MADE**
FEAT. NATE MILLYUNZ,
T WOODS, NO CLASS,
PRINCE CRAY, SAKE RED,
MODERN DAY HIPPIES & MORE
SEPTEMBER 14



AN EVENING WITH:
**THAT 1
GUY**
SEPTEMBER 16



**CLASSIC
JOURNEY
LIVE**
SEPTEMBER 23



**PHIL-A-
PALOOZA**
FEAT. MANY
SPECIAL GUESTS
SEPTEMBER 26

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND,
KNOW NAME RECORDS, MILL CITY SOUND

A-LIST

CONTINUED FROM FRIDAY ►

practice of challenging viewers to rethink stereotypical notions about Native people. He's a person and artist resolutely of the present, creating provocative text-based works that—as one critic has said—undertake a form of “symbolic and semiotic warfare.” Also included in this show are the 2012 Neuf paintings, which abstract landscapes through the lens of Cheyenne numeric symbols. A new blue-and-white banner outside the gallery is the most recent addition to his Native Host series, which when decoded brings local Native history into the fraught present. There will be an opening reception from 5 to 8 p.m. Friday, September 8. Free. 2123 W. 21st St., Minneapolis; 612-377-4669. **Through October 14 —CAMILLE LEFEVRE**

SATURDAY 9.9

FESTIVAL

MINNE-MILE NIGHT MARKET

ADAMS TRIANGLE

This Saturday, Minne-Mile Night Market returns to the Longfellow neighborhood to celebrate independent Minnesota business owners who specialize in vintage and up-cycled wares. Minneapolis Craft Market will bring together makers from around the city as well. Shop for clothing, jewelry, posters, and more from the likes of Moth Oddities, Burly Babe Woodworking, Queenie & Pearl, and Larissa Loden. Listen to vinyl from Solid State, and take a break in the beer garden. Food will also be available. 4 to 9 p.m. Free. 4051 Minnehaha Ave., Minneapolis. —JESSICA ARMBRUSTER

ART/GALLERY

IN SEARCH OF THE GLASS SLIPPER, SAN FRANCISCO, 1974

TRAFFIC ZONE CENTER FOR VISUAL ART

Everything old is new again at Perci Chester's “In Search of the Glass Slipper,” now on view at Traffic Zone. In more than 25 candid and vivacious photographs, the Minnesota artist showcases the larger-than-life energy, theatrical costumes, and dated decor of gay partygoers in San Francisco circa 1974. The full-color images reveal men in makeup, fashionably dressed in women's clothing, their eyes caught in an intimate exchange with Chester's lens. According to the artist, who took hundreds of photographs over a six-month period, these spontaneous and intense displays of sophistication, elegance, and fun were her subjects' way of forming community

and attracting love. The house parties, where most of the photos were taken, provided a safe place from the judgment, disrespect, and hurt her subjects encountered in public. These relics of a laissez faire, pre-AIDS era offer a glimpse into the private lives of people on the

COMEDY

MARIA BAMFORD

THE WOMAN'S
CLUB OF MINNEAPOLIS



COURTESY OF THE STANDUP

Producer and director Judd Apatow calls her the funniest woman in the world. Minnesota's own Maria Bamford returns for two shows at the Woman's Club this week. Her critically acclaimed Netflix sitcom, *Lady Dynamite*, based loosely on her life story, has brought her new fans. Like her series, her standup set dissects her life experiences—including her dysfunctional family, and bouts with mental illness—combined with a steady influx of self-deprecating humor. Speaking mostly in a distressed whisper, Bamford interjects a variety of voices into her jokes. “It's so hard to live in Los Angeles,” she tells the audience on Ari Shaffir's *This Is Not Happening* in her trademark delivery. “People work so hard, not only here but in this country.” She then mimics a typical person's queries. “What are you working on these days? What's on the next page? What's next for you?” She pauses and returns to her regular stage voice. “Oh, I'm done,” she says with a slightly bewildered look. “Yeah, I finished early.” Bamford is obviously working hard, however, as *Lady Dynamite* was renewed for a second season. 7 and 9:30 p.m. \$33. 410 Oak Grove St., Minneapolis; 612-813-5300. —P.F. WILSON



HARVEST THE SEASON'S BEST

STAND-UP COMEDY

SEPT 7 - 9



MITCH FATEL

SEPT 14 - 16



MIKE LEBOVITZ

SEPT 21 - 23



MARY MACK

SEPT 28 - 30



MIKE LESTER

OCT 5 - 7



PAIGE WELDON

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THE HERBIVOROUS BUTCHER

fringes. There will be a public reception and an artist conversation from 6 to 8 p.m. Saturday, September 9. Free. 250 Third Ave. N., Minneapolis; 612-247-1244. **Through September 29 —ERICA RIVERA**

FOOD NORTHEAST FOOD TRUCK RALLY

ABLE SEEDHOUSE & BREWERY

The food trucks have come to Uptown and St. Paul this summer, and now it's northeast Minneapolis' turn. Eighteen businesses will be parking at Able Seedhouse & Brewery. You'll be able to satisfy a variety of cravings, whether you're in the mood for spicy curry (Hot Indian Foods), fresh Mexican (DelSur Empanadas, R Taco), or sweets (Mik Mart Ice Cream). Other eats on wheels include Butcher Salt, TOT BOSS, Market BBQ, and the Moral Omnivore. Craft beers will be served all day, with games and music to entertain crowds. Bands taking the stage include Catbath, Fury Things, Narco States, and Chemistry Set. Proceeds from the event will benefit a great cause: Meals on Wheels. 11 a.m. to 6 p.m. Free; \$2 for beer wristband. 1121 Quincy St. NE, Minneapolis; 612-405-4642. —JESSICA ARMBRUSTER

FOOD TWIN CITIES VEG FEST

COMO REGIONAL PARK

This year, Twin Cities Veg Fest is moving outdoors. The yearly free event is all about plant-based foods and diet. It's a popular happening; last year's party attracted more than 4,000 hungry vegans, vegetarians, and omnivores. At Saturday's event at Como Park, revelers will be able to sample a variety of eats, including cheese and meats from the Herbivorous Butcher and bee-free honey brand Honee (it's made with apples!). Cabaret talent and

vegan baker Mistress Ginger will give a cooking demonstration where she'll whip up something sweet. There will also be organizations and businesses interested in animal programs, eco-fashion, and other positive causes. For more info, visit tcvegfest.com. Parking may be tight; organizers are recommending attendees take the free shuttle running to the fest throughout the day from Rosedale Shopping Center (1595 MN-36, Roseville). 11 a.m.-5 p.m. Free. 1199 Midway Pkwy., St. Paul. —JESSICA ARMBRUSTER

SUNDAY 9.10

ART/MUSEUM

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Before social media, newspapers, or photography, historical events were captured by the discerning eyes and sensibilities of artists via paint on canvas. This exhibition, the first to focus on paintings as depictions of contemporary happenings, includes 40-some works that recorded why Venice, Rome, and other European cities made history in the 18th century. Commissioned by those in power, the pieces glorify events through a white, male, European sensibility. Natural disasters, meetings with the pope, royal births, public rituals, and other sacred and secular events are on view, raising lots of provocative questions about memory, manipulation, class, race, civic pride, nature, and culture. There will be a family-friendly opening party from 11 a.m. to 5 p.m. Sunday, September 9, featuring tours, outdoor games, and workshops. \$20; \$16 members. 2400 Third Ave. S., Minneapolis; 612-870-3131. **Through December 31 —CAMILLE LEFEVRE**

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JUSTICE DENIED

Crown Heights is the tragic, true story of a wrongfully convicted man



Lakeith Stanfield

COURTESY OF IFC FILMS

BY TONY LIBERA

About halfway through *Crown Heights*, a careless attorney rattles off a smarmy-but-true sales pitch: The system doesn't work for people who can't afford to defend themselves.

In the case of Colin Warner, that's only part of the infuriating true story.

This *American Life* fans may already know the tale: In 1980, Warner, an 18-year-old Trinidadian immigrant living in Brooklyn, was arrested for a homicide he did not commit. After two years in jail awaiting trial, he was convicted of murder in the second degree and sentenced to 15 years to life in prison.

Crown Heights doesn't show us much of Warner's life before his ordeal—he's nabbed by a couple of crooked cops less than seven minutes into the movie—but our brief glimpses position Warner (Lakeith

Stanfield) as an imperfect kid. There's no rose-tinting: He's shown stealing a car prior to his arrest. Though the moment passes without much to-do, it's an important scene to include for how closely it tracks with contemporary events.

There are those among us who seem to lose all empathy the instant they learn of a victim's past transgressions, no matter how small. (Eric Garner, Sandra Bland, and Philando Castile come to mind.) The car theft, in tandem with Warner's unrelated tribulations, not only gives us a nuanced character portrayal but also challenges the aforementioned mindset.

Warner spends years in prison, his only hope for freedom riding on his friend Carl "K.C." King (Nnamdi Asomugha), who takes it upon himself to raise money for Warner's legal expenses.

When King finally has enough money to hire a lawyer, the one he finds proves to be incompetent and unprepared, blow-

ing Warner's appeal and taking off with the money. King soldiers on, playing part lawyer, part detective, exploring all possible means of getting his friend out of prison to the detriment of his own marriage and personal finances. The movie is as much about King as it is about Warner, and the saga itself is a testament to the perseverance that can bloom out of a true friendship.

While it's an amazing story, its dramatization does lack some punch. Stanfield plays Warner with a somberness that powerfully relates the sense of hopelessness he must have felt, and Asomugha is equally strong in his reserved tenacity. But the film as a whole never coalesces into anything transcendent, dragging often. This could be the inherent tedium of the whole case, as year upon year—21 in total—passes with Warner wrongfully rotting in a cell. That said, there's so much meat to Warner's story, so much wrong, we get the sense it

CROWN HEIGHTS

directed by Matt Ruskin
opens Friday, AMC Rosedale

would have been better suited to a documentary format.

In lieu of that, *Crown Heights* is worth seeing for its position in a broader context. Warner's horror is one that resonates with us because it's presented on a personal level, as a one-off story. But the film's most sobering moment comes in the coda, when it reveals that of the 2.4 million prisoners in the United States, an estimated 120,000 are innocent.

There's no *Shawshankian* catharsis here. Warner won his freedom, but it's not really a victory. He lost two decades of his life, and the American legal system is broken. *Crown Heights* may not have the answers, but it certainly provokes the search for some. **C**

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SEE THE LIGHT

Mary Shabatura is behind the spotlight of top Twin Cities productions

BY JAY GABLER

Lighting designers see the world in a particular way.

"There's an amber light hitting your face," says Mary Shabatura, during an evening interview at a table outside of a Hennepin Avenue coffee shop. "There's a light that's back-lighting you in white, and there's this glow." She gestures at a red neon light in the window.

Just a few years out of college, Shabatura is among the Twin Cities' busiest lighting designers, working with a wide range of companies here and elsewhere. She's the resident designer at Dark & Stormy Productions, where she lit the current production of *Fool for Love*, and she's illuminated stages at venues such as the Guthrie and the Ritz.

"I don't want to be on stage," she remembers thinking in middle school. "I want to run that spotlight." That early focus gave Shabatura a head start on a career that, by the time she graduated from the University of Minnesota in 2014, already included work with Dark & Stormy.

From beat to beat, lighting sets a show's tone and carries critical information about where it's taking place. "Take, for example, *Fool for Love*," says Shabatura. "There are a lot of emotional moments tied in with time of day. You start at sunset and you have that really heavy amber saturation, and it slowly gets cooler and cooler. At the emotional climax of the show, it's this cool bright light."

The number of individual lights in a production can range from the teens to the hundreds. Lighting designers determine what lights will be hung, where they'll go, and when they'll be used. For them, the most intense period of a production's work cycle is when the cast members take the stage for technical rehearsals, and everyone has a short window of time to get all aspects of the show running smoothly.

"That's the crucible where you actually set the lighting cues," Shabatura explains about the culmination of a production



(C) SHAPESHIFT/PIERRE WARE

team's long planning process. "That's when your schedule goes from five or 10 hours a week on a project to, like, 60."

Shabatura's now carrying a thick binder of notes for *In the Heights*. She's assistant lighting designer for that show, helping with tasks like creating and executing the complex sequence of spotlight cues. "During performances at the Ordway, I'll call follow spots. 'Standby spot one to pick up Usnavi at 50 percent [intensity] in a three-count [fade-up time] on his entrance from stage right one [wing location], frame one [color], in a half body shot [size of the light onstage]... spot one, go!'"

After all that work, audience members walk happily out of a show enthusing about the performers or maybe the set, but rarely with the names of the lighting designers on their lips. Shabatura's okay with that.

"Lighting is this fun thing," she says without irony, "where if you do your job right, generally nobody notices. You hide when you need to, and then you can show your hand at the right moment." **CP**

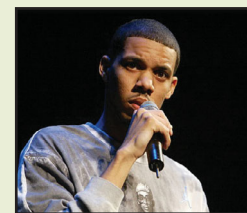
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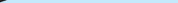
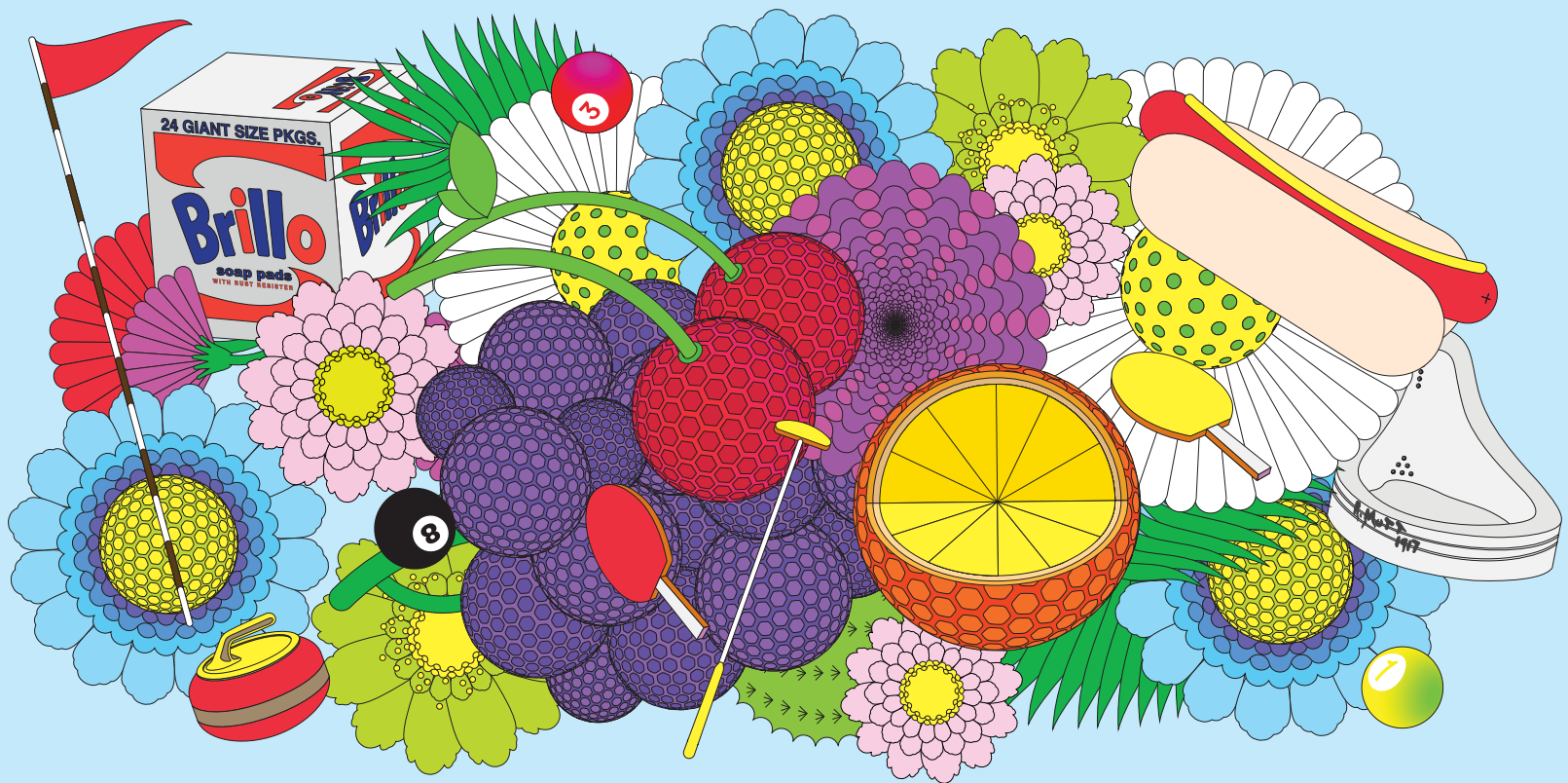
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STREET *Style*

FRESH FINDS A stylish crowd a Five Watt Flea Market on August 27. **BY ELLEN LAWSON**



EMILY ANNE

23, VISUAL ARTIST

What are you wearing?

Patched-out Levi's jacket, vintage Rage Against the Machine tee, Dr. Martens boots, A&E vintage-inspired denim.

Describe your style:

Vintage rockabilly. Band tee and bandana one day, frilly dress and Docs the next. Intersecting iconic styles with current trends.

What fall trends are you watching for?

Statement denim and metallic ankle booties.

What is your favorite recent vintage purchase?

Iron Maiden 1983 tour tee.



ARIANA FORSMAN

24, MARKETING COORDINATOR
AT AMERIPRISE FINANCIAL

What are you wearing?

Anthropologie dress, Madewell bandana, Gap shoes.

Describe your style:

A mix of timeless, trendy, and comfortable.

What fall trends are you watching for?

I am looking forward to embroidered everything, more slides, and boyfriend jeans.

What is your favorite recent vintage purchase?

I just added another bandana to my collection from the Five Watt flea market.



MILLIE ROSE

27, RECEPTIONIST & ART HISTORIAN

What are you wearing?

Witt & Lore necklace, vintage shirt and bag, Wrangler denim, Swedish Hasbeens shoes.

Describe your style:

40 percent Andie Walsh, 40 percent Vanessa Ives, and 20 percent alien raver.

What fall trends are you watching for?

I'm anxious to accumulate more black leather and deep green velvets in any form.

What is your favorite recent vintage purchase?

A handmade pink corduroy jumper from the '40s I picked up from BSQUAD.



NATHAN GEBHARD

25, ARTIST, HOST

What are you wearing?

Denim jacket, JCPenny shirt, belt from Everyday People, H&M pants, Børn shoes.

Describe your style:

Function with form. Keeps best in temps of 10-65° F.

What fall trends are you watching for?

Gender-non-specific silhouettes, swooping lines, cozy textures in designated portions.

What is your favorite recent vintage purchase?

Sandy-brown wool sweater with a shawl collar from Everyday People.



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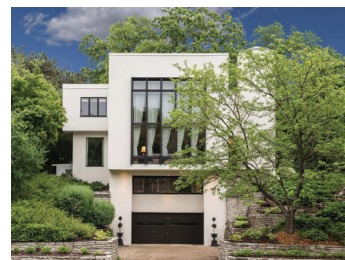
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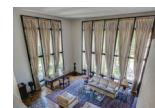
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JAY BLAKESBERG

TAJ MAHAL & KEB' MO'

STATE THEATRE, WEDNESDAY 9.6

Taj Mahal and Kevin Moore (aka Keb' Mo') have joined forces on the collaborative album *TajMo* and a subsequent tour. Mahal, at 75 a decade older than Moore, started in country blues, later exploring multiple global sounds. Moore has peppered his blues origins with infusions of contemporary pop, soul, rock, and jazz. On *TajMo*, their nicely multi-grained vocals trade lines with spunky spirit, as do their intertwined guitars when given a chance, as on the lovely, spare cover of Sleepy John Estes' "Diving Duck Blues." But such details are swamped on many tunes by busy, horn-heavy arrangements, trading nuance for hooks and guest shots by the likes of Joe Walsh, Sheila E, and Lee Oskar. "Soul" illustrates the conundrum: a Caribbean/high life vibe that's infectious but generic, accompanying a laundry list of world locales with alleged "soul power." Like the entire album, fun but hardly profound. \$48.50-\$79. 7:30 p.m. 805 Hennepin Ave., Minneapolis; 612-339-7007. —RICK MASON

CONOR OBERST

PALACE THEATRE, THURSDAY 9.7

Conor Oberst's fans and detractors should all be able to agree that the Omaha native long ago established his own idiosyncratic style, singing consistently in a vulnerable quaver, with painfully honest lyrics that tend to be the focal point regardless of whatever instrumentation backs him. Oberst first emerged with Bright Eyes, essentially a solo act, and over the years he's also started and rebooted other projects—his band Desaparecidos, for example, returned in 2015 after a 13-year hiatus with an excellent album of political punk, *Payola*. More recently, Oberst, 37, has been releasing material under his own name. He followed up last year's

vaguely *Blood on the Tracks*-style *Ruminations* with a companion album, *Salutations*, that featured full-band arrangements of *Ruminations*' songs, plus seven new tunes. Material from those two albums fills out much of Oberst's set lists these days, though he also makes room for a handful of Bright Eyes numbers. Phoebe Bridgers opens. 18+. 8 p.m. \$30-\$40. 17 W. Seventh Pl., St. Paul; 651-266-8989. —MICHAEL MADDEN

E.L.

THE CEDAR CULTURAL CENTER, FRIDAY 9.8

Thirty-one-year-old Ghana native E.L. has been calling himself "the best African rapper" for years, releasing three installments of his *B.A.R.* mixtape series in addition to a pair of studio albums. Bold as that proclamation may be, it undersells his artistry. Nominated for multiple Ghana Music Awards year after year, E.L. is a polymath of musical styles. As a rap MC, he's swaggering and affable. But those traits also transfer over to his expertise at crafting polychromatic Afropop, and his single biggest song, the *B.A.R.* 2 cut "Superhero," is overtly EDM-influenced. Considering the transatlantic boost that artists like Drake have given African musicians in recent years, E.L. is seemingly one big collaboration away from the breakthrough that Drizzy has provided to the likes of Nigeria's Wizkid (with whom E.L. has recorded). For now, E.L. is a bona fide West African star who still has plenty of time to capture the worldwide recognition he's due. 8:30 p.m. \$22-\$44. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —MICHAEL MADDEN

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9:30pm : aka hank (record release)

fri : september 8

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10pm : sven-erik olsen (album release)
jim crego and the north electric
rich yarges and the pop mechanics

sat : september 9

7pm : trivia mafia presents:
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10pm : thomas abban
26 bats;

sun : september 10

2-4pmpm : dr. sketchy's anti-art school
8pm : trivia mafia

mon : september 11

8pm : the roe family singers
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MUSIC CRITICS' PICKS



John Prine

COURTESY OF THE ARTIST

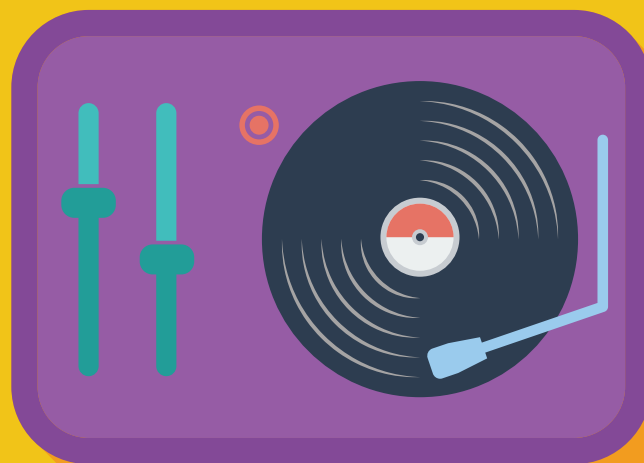
he's a brilliant songwriter with a wry, irreverent sense of humor who's been defining/pillorying/satirizing/illuminating the American condition for more than four decades. His classic, pretty good, not bad songs about Paradise, Montgomery, and illegal smiles are still relevant today, and you can complain about that as you sing along. Health problems have ravaged his 70-year-old voice, but it's still full of spunk. He hasn't issued an album of new songs in over a decade, but last year collaborated with a bevy of female singers on a country classics collection (*For Better, Or Worse*) and he's recently released *September '78*, a prime Prine live show with a sprawling electric band. Opening are Larry Campbell and Teresa Williams, just about to release their second terrific album, *Contraband Love*, a rowdy scrum of country, rock, gospel, and blues. \$62.50-\$102.50. 8 p.m. 84 Church St. SE, Minneapolis; 612-624-2345. —RICK MASON

PROF OUTDOORS 4

CABOOZE OUTDOOR PLAZA,
SATURDAY 9.9

Prof Outdoors—billed as “the biggest show in the history of Prof” year after year—has reliably become a kind of late-summer mini-Soundset, and the 2017 lineup may be the event's most well-rounded yet. Prof, the titular Minneapolis rapper and Rhymesayers/Stophouse Group wildman, isn't the only long-established Twin Cities royalty slated to perform. PO4 will also feature Doomtree spinoff group Shredders (P.O.S, Sims, Lazerbeak, and Paper Tiger), who emerged this summer with an aggro debut EP and a follow-up single that premiered on HBO's *Ballers*. Also performing will be a pair of out-of-state

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MUSIC CRITICS' PICKS



Mike Stern

SANDRINE LEE

acts: the Underachievers, the Brooklyn psych-rap mystics whose recent *Renaissance* LP has been unjustly overlooked, and Mac Lethal, the Kansas City, Missouri, native who's best known for the viral freestyles he's uploaded to YouTube throughout the 2010s. The PO4 bill is rounded out by Minneapolis' young Finding Novyon (returning to the 612 after recently relocating to L.A.), plus St. Paul native and new Stophouse Group signee Cashinova. 4 p.m. \$25-\$30. 917 Cedar Ave., Minneapolis; 612-338-6425. —MICHAEL MADDEN

MIKE STERN

DAKOTA, TUESDAY 9.12
& WEDNESDAY 9.13

In 2016 jazz guitarist Mike Stern tripped over some debris, breaking both arms and suffering nerve damage in his right, picking hand. Stern is apparently back to full strength, his speed and precision intact, although he now has to literally glue a pick to his fingers to compensate for persistent nerve issues. He pulls into town with a quartet featuring renowned trumpeter Randy Brecker, bassist Tom Kennedy, and drummer Dennis Chambers. Stern's fiery, fleet-fingered electric guitar work draws from bop, blues, funk, and rock, and his new-this-week, all-star-laden album *Trip* is laced with sly references to his ordeal, starting with its title. The album includes barnburners like the funky fusion scorcher "Whatchacalit" and sizzling swinger "Scotch Tape and Glue," a couple lyrical ballads, and "B Train," a clever interpretation of Ellington/Strayhorn. \$32-\$42 at 7 p.m. \$22-\$32 at 9 p.m. 1010 Nicollet Mall, Minneapolis; 612-332-5299. —RICK MASON

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Stranger Things

Should I tell my roommates about my kinky house-cleaning arrangement?

I'm a lady considering taking on a foot fetishist as a slave. He would do chores around my house, including cleaning and laundry, and give foot rubs and pedicures in exchange for getting to worship and jack off to my model-perfect feet when I've decided he's earned it. Am I morally obligated to tell my roommates? Technically, the guy would be in their common space too. I will fully vet him with references and meet him in a neutral location at least once—and anything else you might suggest I do for security's sake. Though my roommates are not what you would call conservative, I'm not sure they'd understand this kind of arrangement. I would have my slave come over when no one is around, and then my roommates could come home to a sparkly clean common area! My slave would never have access to their personal spaces, nor would I leave him alone in any area of our home until a strong bond of trust had been established. No harm, no foul? Or am I crossing a line?

MAN INTO CLEANING A SHARED APARTMENT

A friend in Berlin has a similar arrangement. This guy comes over to clean his apartment once a week and—if my friend thinks he's done a good enough job—my friend rewards him with a knee to the balls. It's a good deal for both parties: My vanilla-but-kink-adjacent friend gets a sparkly clean apartment (which he loves but doesn't want to do himself), this guy gets his balls busted on a regular basis (which he loves but can't do himself). But my friend lives alone, and that makes all the difference. Or does it?

Time for some playing-games-with-foot-fetishists theory: If you were having sex with a boyfriend in the common areas of your apartment when your roommates weren't home—let's say your boyfriend (or even some rando) wanted to fuck you on the kitchen floor—you wouldn't be morally obligated to text your roommates and ask their permission. But we're not talking about a normal guy here or normal sex—we're talking about a fetishist who wants to be your slave. Does that make a difference? It might to people who regard kinksters as dangerous sex maniacs, but a kinky guy isn't



Dan Savage

any more or less dangerous than a vanilla guy. And a kinky guy you've gone to the trouble to vet—by getting his real name and contact info, by meeting in public at least once, by asking for and following up with references—presents less of a threat to you and your roommates than some presumed-to-be-vanilla rando one of you brought home from a bar at 2 a.m.

Strip away the sensational elements—his thing for feet, his desire to be your chore slave, the mental image of him jacking off all over your toes—and what are we left with? A friends-with-benefits arrangement. A sparkly clean apartment benefits you (and your roommates); the opportunity to worship your feet benefits him. This guy would be a semi-regular sex partner of yours, MICASA, and while the sex you're having may not be conventional, the sex you have in your apartment—including the sex you might have in the common areas when no one is at home—is ultimately none of your roommates' business.

That said, MICASA, unless or until all your roommates know what's up, I don't think you should ever allow this guy to be alone in your apartment.

My girlfriend drunkenly confessed to me that she used to pee on her ex. I'm not sure what to do with this info.

DUKE'S RELATIONSHIP IN PERIL

Did she ask you to do something with this info? Did your girlfriend say, "Hey, I used to pee on my ex—now go make me a dream catcher with that news, would you?" Your GF got a little kinky with an ex, most likely at the ex's request, and so what? If piss isn't something you're into, DRIP, don't obsess on the distressing-to-you details and focus instead on the big picture: You've got an adventurous GF. Congrats. If she doesn't have an equally adventurous BF, here's hoping she finds one.

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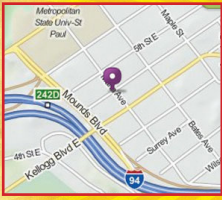
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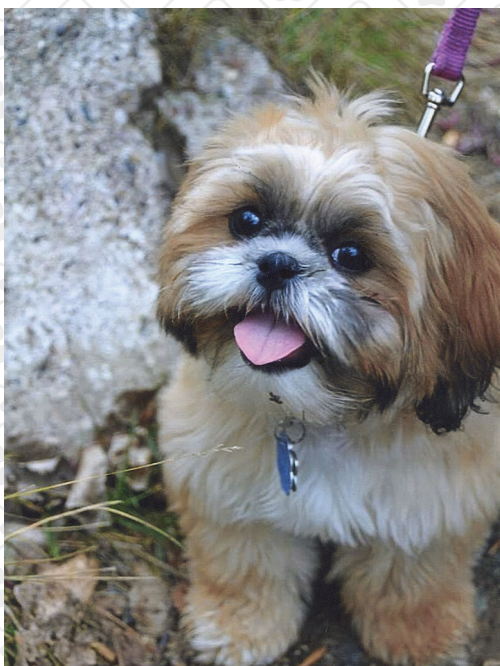
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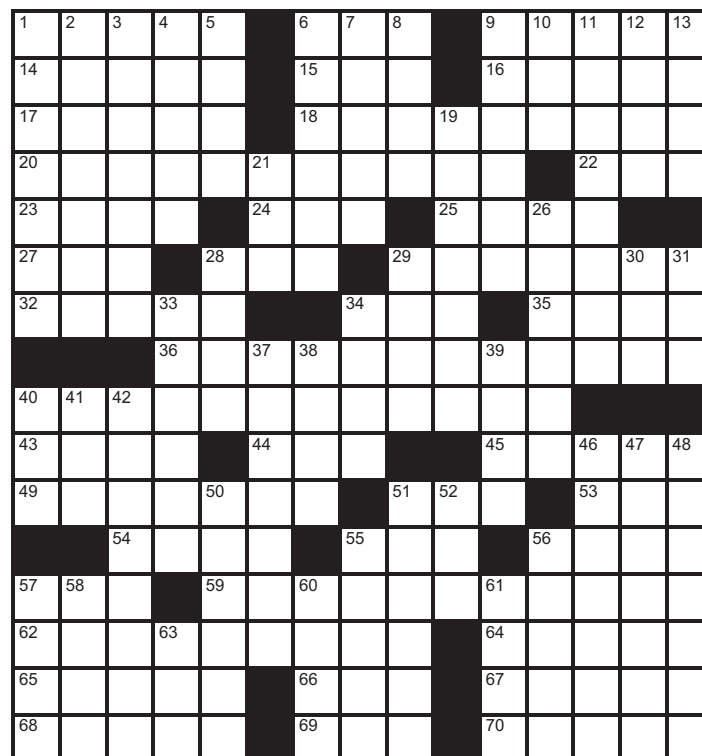
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- 20 One getting clean on the space shuttle?
- 22 Ship's letters
- 23 Church's alcove
- 24 Coolers that get put away in the fall, for short
- 25 "Frozen" character that sings "In Summer"
- 27 Green land
- 28 Hesitant sounds
- 29 Whiny brat
- 32 "You won't be disappointed"
- 34 Yank
- 35 First Hispanic shark on TV's "Shark Tank," for short
- 36 December holiday abroad?
- 40 "Put that thing just to your left, Judi Dench?"
- 43 "Then again," in tweets
- 44 "¿___ pasa?"
- 45 People on Twitter, say
- 49 Low cloud formation
- 51 Cleaning cloth
- 53 Drop from the team
- 54 Pin holder
- 55 "That smarts!"
- 56 Bone connected to the elbow
- 57 Boxer who said "don't count the days,

make the days count"

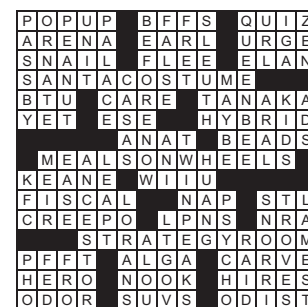
- 59 Prepare fried chicken with no problems?
- 62 Middle-aged fellows grow molars?
- 64 Insect stages
- 65 ___ Milan (Italian football club)
- 66 Cell occupier
- 67 Angel hair, e.g.
- 68 Condemns
- 69 Like Indian Summer days
- 70 Rain-snow mix

Down

- 1 Experienced sailor
- 2 Blake Griffin, for one
- 3 Spoke one's mind
- 4 Chilling
- 5 Simply the best
- 6 Jason who played Lucius Malfoy in the "Harry Potter" movies
- 7 Muscles targeted with Arnold presses
- 8 Bright-hued fish
- 9 Prank that involves sticking someone's head into a toilet as it flushes
- 10 Scepter mate
- 11 Hatchery with many schools
- 12 Physics tidbit
- 13 Schumer's crew, briefly
- 19 State where the Appalachian Trail starts
- 21 Dickensian outburst
- 26 Tapers off
- 28 Four Corner's state
- 29 Poutine ingredient
- 30 Squeezing slitherer
- 31 Running backs stats.
- 33 "Maybe not even..."

- 34 Fifth word of "America"
- 37 Must have
- 38 Superior French vineyards
- 39 More than self-confident
- 40 Rejections
- 41 Direct-to-subscriber's streaming service, for short
- 42 Attacked, as a bag of chips
- 46 8/21/17 event
- 47 Go past the scheduled time
- 48 Patronizes, as an inn
- 50 Potatoes and yams
- 51 Rabbit or rat
- 52 "Wow" sensation
- 55 Dot-com with an exclamation point in its logo
- 56 Same-old same-old
- 57 During
- 58 TV host Jay
- 60 Cut glass
- 61 Chrome Web Store downloads
- 63 Presidents pro ___

Last Week's Answer



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